

The prayers are definitely poetic in form and metre. Cushing translated many folk tales. In his book the stories are mainly about animals such as "The Coyote and the Beetle". Some are on the origin of natural forces or emotions — "The Maiden the Sun Made Love To and Her Boys; or The Original of Anger", "How Ahiyuta and Matsailema Stole the Thunderstone and the Lightning Shaft".

Ruth Benedict states the "Zuni folktales give an extraordinary place to women. Women are thought to be more erotic than men. Women do not rate higher than men because they are more highly sexed; rather, it is felt that they make a dangerous demand upon men... (who) fear this demand... The sexes are reversed in the rape tales." (Benedict 1935). The boy fears his wedding night and the innocence of the boy is celebrated. These must be very old tales because of the amount of polygamy found in the stories and the strict monogamy practiced by the people today. The most frequently found plots are: conflicts with witches, deserted children, war and famine, courtship.

The religion of the Zuni is the most important force in his life. The extremely complicated system of priesthoods, fraternities and clans performs the usual functions of religion, but also supplies medical service, judiciary machinery, and year-long entertainment. This great amusement value comes from the fact that no ceremony is exactly repeated in one year, some ceremonies being performed only once in 4 to 8 years. There are specific groups of clowning performers, the Mudheads and the Newekwes.

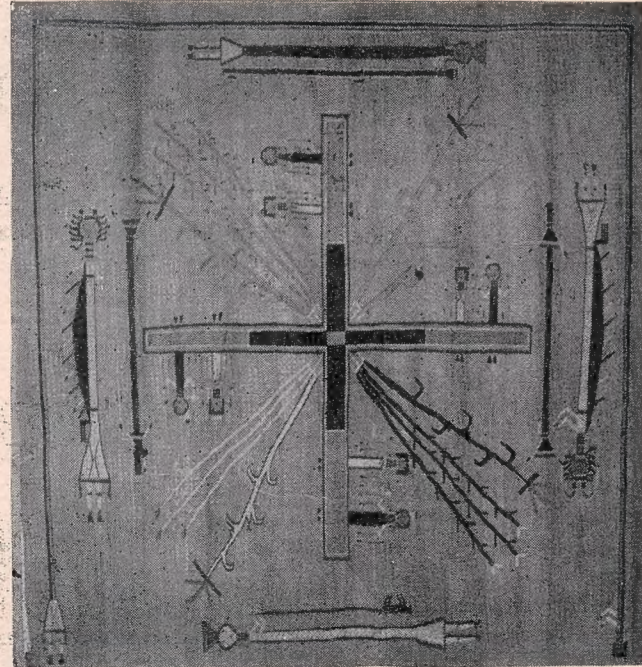
The Zuni does not seek a trance-like state or visions outside of himself for insight. He is contemplative, withdrawn and self-denying. If a Zuni has a vision it is a sight of death. All practices are rationalized as being for rain. The ritual is supernaturally powerful in its own right, not in the power it gives the priest. The prayers are a set formula not an outpouring of the human heart. These prayers are taught to only a few since, to a Zuni, to share knowledge is to dissipate efficiency and to increase secrecy is to insure power. The Zuni worships the spirits of his ancestors. He knows that the gods embodied in the birds, or the ghosts, or the kachinas, love him. His is not a religion of fear and pardon from sin. The objects used in religious practices must be perfect. Head dresses must be exact, and beads, wands and sticks are carefully scrutinized so that they may be effective. The sacred medicine bundles are reeds filled with water, miniature frogs and corn. These are kept in jars in a bare room and contain all of the power of a priest. They are never used in public display. The priests retreat to their room for contemplation. Feathered prayer sticks are "planted" in the ground before an altar. The feathers make the spirit fly to the gathering place of the spirits. Fetishes are small animals or reeds bundled together containing meal, pollen, seeds and turquoise.

During World War II many a Zuni soldier carried sacred meal with him into battle. One effect of the war which gave military leave to the Zunis to attend religious festivals, was to bring about a great revival of many rites not performed for many years.

The Zuni loves to play. In many of the folk tales there is reference made to gambling with feathered sticks. Cushing describes a game where two teams race with 2 cylindrical sticks, scooping them from the dirt and running with them on their toes. In many games the Indian confuses cause with effect, and attributes his speed or his winnings to the power in the stick.

A great deal of acculturation, even though it may be antagonistic acculturation, is going on in the Zuni pueblo today. Most men and women under 40 can read and write English. The pueblo apartments have given way to stone houses in a village set up, but without apparent design or

Great antagonism to the change that threatens the value of the religion is evidenced by the elders. The great question for the future is whether or not the Zuni can maintain his hold on the youth; if not, the pueblo and its civilization is on its way to disintegration.

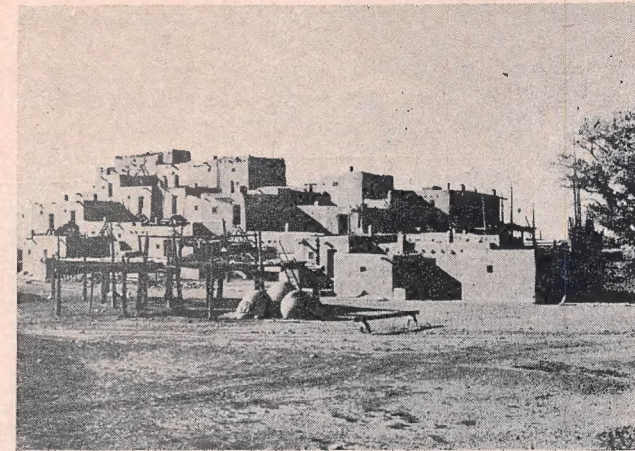


Tleji Hatral (Night Chant) Navajo ceremonial sand painting reproduced in tapestry by Hasteen Klah, Navajo Medicine Man. It shows male and female Yeh (gods) seated on whirling logs at Tohe-negleen (Water meeting place), eight holy plants, God in four directions and Rainbow Guardian. Museum of Navajo Art, Santa Fe, N. M.

The Navajos and Apaches are the very latest of the Amerindian migrants to current locations, having arrived from Northwestern Canada about 1400-1600 A. D. They were first called by the Spanish, Apaches, enemies, later: Apache de Navahu'u — Enemies from Famed Lands. Fra Alonso Benavides 1630 explained that Navajo (or Navaho) means "Sementerías Grandes — Great Planted Fields". The Navajos call themselves Dine. They are the largest Indian group and occupy the largest reservation — 24,000 square miles. There is too much to write about them and their arts, so we will devote a special issue to them. The Navajo's also had their share of trouble with the U. S. and Kit Carson.



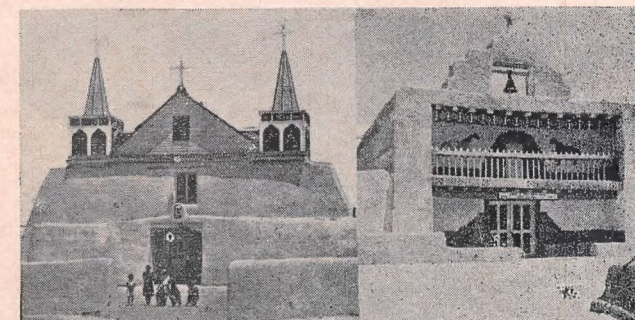
CADDO INDIAN TEENAGERS performing a dance in Oklahoma City. At one time the Caddo-Anadarko nation occupied great tracts of lands throughout the entire North-eastern part of Texas and Louisiana, before their removal



TAOS, the most famous of all Pueblos and the first city in the U. S. to build skyscrapers, reaching as high as five stories. There are two such sections of Taos with a river flowing in between the two sections.



DANCING AT TAOS. Indian festivals in Taos are held on Jan. 1 — animal dance, June 10 — the corn dance, September — 29-30 San Geronimo Fiesta; November, after first frost — Yei be Chi and Fire dance, Dec. 24 — Night procession with cedar torches. Foto Courtesy of Mrs. Chas. Hathaway.



The unique church of Santo Domingo, dating back to 1779, is one of the most colorful of all the Pueblo mission churches. We paid a five dollar fine for taking picture of it. To left is the church of the Isleta pueblo.

POLKA DANCE SCHOOL
GLENDALÉ AMERICAN LEGION POST 127
 343 W. Arden Ave., Glendale
 From L. A. via Golden State Freeway take Colorado, left on Pacific, right on Arden.
 Dance Instructions 5-6 PM
 1st, 3rd and 5th Sundays
 Live music 6-9 PM by the
POLKA KINGS' POLKA BAND
 Frank L. Thomas, Band Leader



The family Chilkat Dancers from Haines, in Southeastern Alaska who perpetuates the traditions of the ancestors.



Acoma (Ah-com-Ah accents on first and last syllable), the Sky City of the New Mexican Pueblo Indians, built for protection centuries ago on a high cliff, 357 feet above the surrounding plain. Originally access to the top was through steep series of steps between crags and often hidden erosions. This enabled the Acomans to defend themselves. However, as of five years ago, when the movie "Death Comes to the Archbishop (I think)" was filmed, a road had to be built. It still is plenty steep and a sign suggests that it is best to leave the car below if one is of faint heart. The streets of the pueblo are solid rock. Earth for the cemetery in front of the church had to be brought up from below, as is the water and all their needs. The church is called San Esteban (St. Stephen the King) and was built 300 years ago. Pueblo picture courtesy of Catherine Lewis.



ACOMA, THE SKY CITY, STREET SCENE. Courtesy Laboratory of Anthropology